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ABSTRACT

Games, both from the folklore heritage of children in Spanish-speaking countries and those created in the classroom, are excellent ways to teach language to children because they accomplish their language goals while entertaining and involving the children, often physically. Most games, because they are rigidly patterned and repetitious, are actually language drills in disguise. Phrases which at first need to be memorized and consciously repeated, after a while become unconsciously assimilated and part of the child's language repertoire. The nature of chance of some of the games also helps to equalize the opportunities for participation and achievement for all the children. In this guide, 24 games are described and grouped for their language emphasis and the concepts they develop: name games, number games, vocabulary games, and verb games. The musical notes are given for those games that are sung: San Miguel, La Vibora, Los Elefantes, Matarile, Juan Pirulero, El Juego del Calentamiento, Dona Blanca, El Payasito, Naranja Dulce, La Viudita, and El Lobito. Some of the other games are El Ladron, El Viaje, La Estatua, Acitron, El Ausente, Sumando, La Virgen Ines, Rare, Los Mandatos, and Simon Dice. (NQ)

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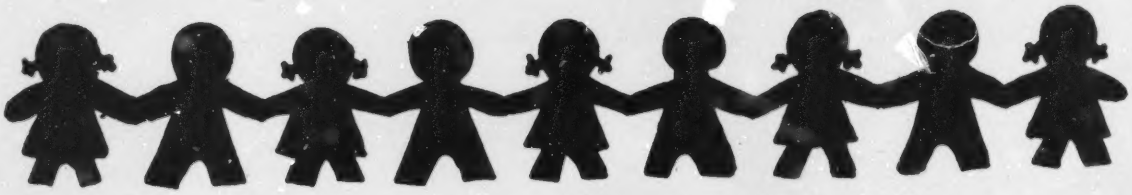

juegos y diversiones

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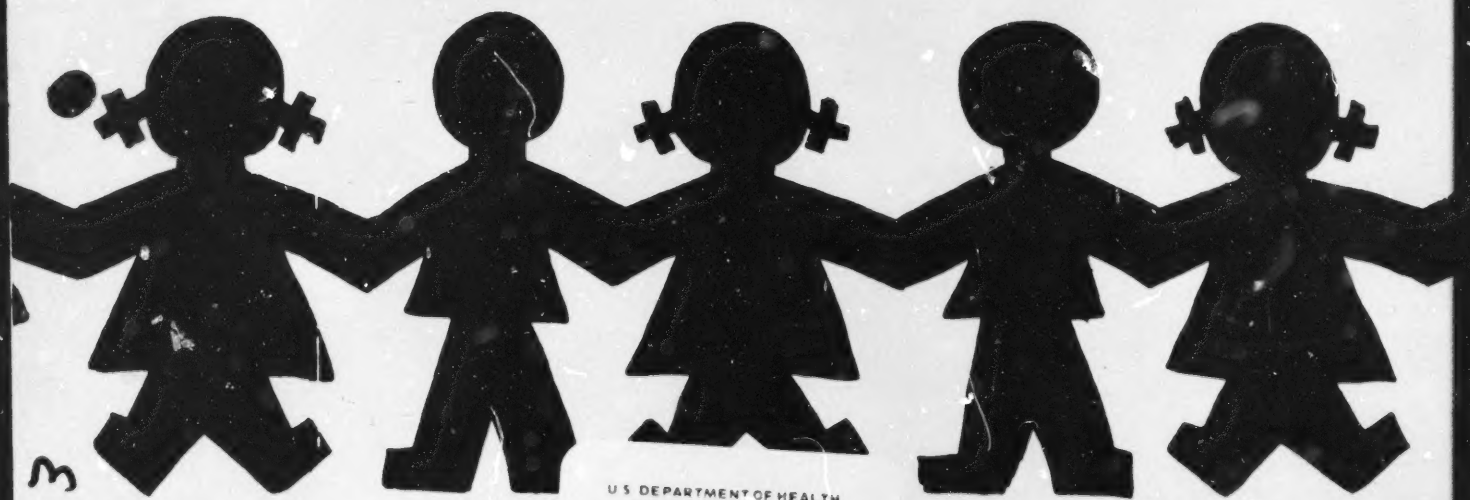

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JUEGOS Y DIVERSIONES

games collected and adapted to teach Spanish to children

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gracias a . . .

Nancy Márquez, editor
Cora de Cruz, illustrations
Stanley Lucero, musical notation

Developed and collected by LOS AMIGUITOS, Jardín Infantil de A.M.A.E. (Association of Mexican American Educators of Fresno)

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GAMES FOR TEACHING SPANISH

Games, both from the folklore heritage of children in Spanish-speaking countries and those created in the classroom, are excellent ways to teach language to children because they accomplish their language goals while entertaining and involving the children, often physically. Most games, because they are rigidly patterned and repetitious (younger children can often outlast the teacher), are actually language drills in disguise. Phrases which at first need to be memorized and consciously repeated, after a while become unconsciously assimilated and part of the child's language repertoire.

Games also offer a chance to teach both Spanish-speaking and non-Spanish-speaking children together, for the child who doesn't know Spanish often learns from the native speakers by watching and imitating their actions. The nature of chance of some of the games also helps to equalize the opportunities for participation and achievement for all the children. Teachers can also help the child who doesn't know Spanish by choosing or calling on him later, when he has had more opportunity to observe and figure out the task.

In the following 24 games, grouped for their language emphasis and the concepts they develop, distinguish between (1) the object of the game and (2) the language goals. Children will be absorbed in the first, the teachers concerned with the second. But if successful, the game will be enjoyable and entertaining and at the same time accomplish both goals.

NAME GAMES

Learning names and getting acquainted are natural activities for the beginning of the school year. It is also one of the best ways to introduce children into Spanish, with games and questions which require only the answer of a name.

(CADENA) BUENOS DIAS

Buenos días, Armando.
(Armando) Buenos días, Roberto.
(Roberto) Buenos días, Yolanda.
etcétera

YO

This simple technique is to establish the response "yo" to the question "¿Quién?" Have articles to give or to hold. Ask the question: "¿Quién quiere ésto?" Give the article to the first child answering "yo." Expand the question to include other possible combinations: "¿Quién tiene (algo)?" "¿Quién quiere bailar (cantar, etcétera)?"

MANDE

A game that will be fun for very young children for a short while and which also introduces manners, have the children stand and answer "Mande." when their name is called. The secret in making this exercise into a game is in the speed and randomness of calling the children's names.

¿QUIEN ES?

Using name cards (first names), ask the question: ¿De quién es este nombre? The answer is the child's name on the card. Children ages 3 to 5 quickly learn to recognize and claim their card and then go on to recognize those of the other children. When this point is reached, add the last names on the reverse sides. This game not only accustoms the child to connecting the question ¿quién? with the response of a name, but also introduces the possessive ¿de quién es?

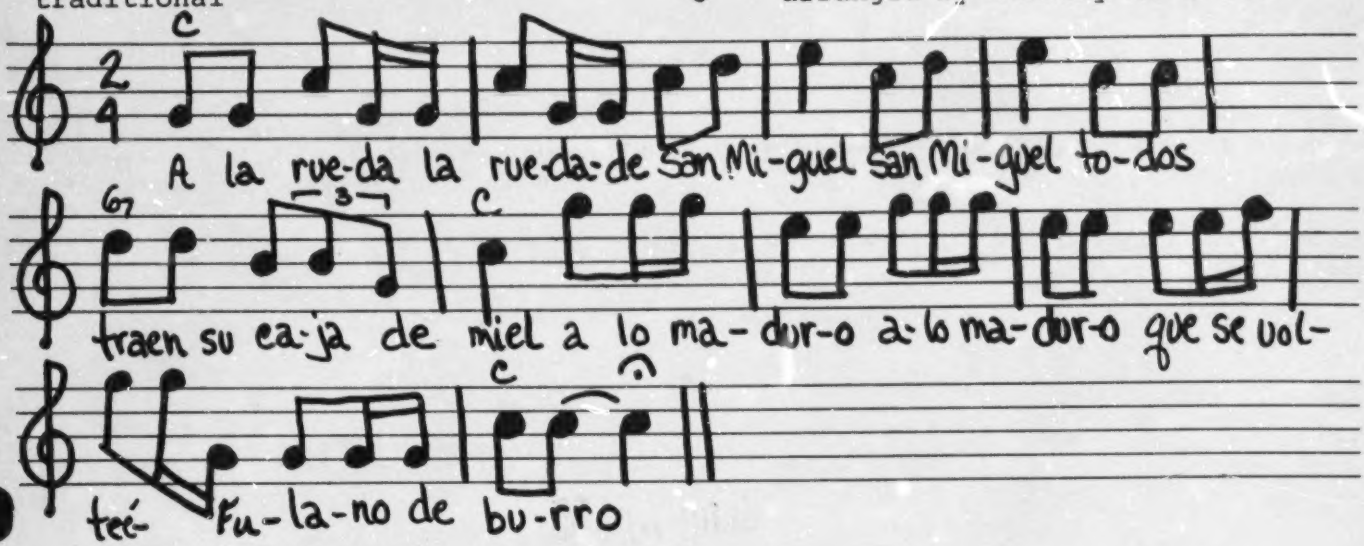
EL AUSENTE

Blindfold a child and have another leave the room. Then unblindfold him and have him guess who is missing (ausente). "El ausente" then becomes the blindfolded child.

San Miguel

traditional

arranged by Stanley A. Lucero


C
A la rue-da la rue-da de San Mi-guel San Mi-guel to-dos
G7
C
traen su ca-ja de miel a lo ma-dur-o a lo ma-dur-o que se vol-
C
teé- Fu-la-no de bu-rro

A la rueda
la rueda
de San Miguel,
San Miguel,
todos traen
su caja de miel
a lo maduro,
a lo maduro,
que se volteé
(fulano) de burro

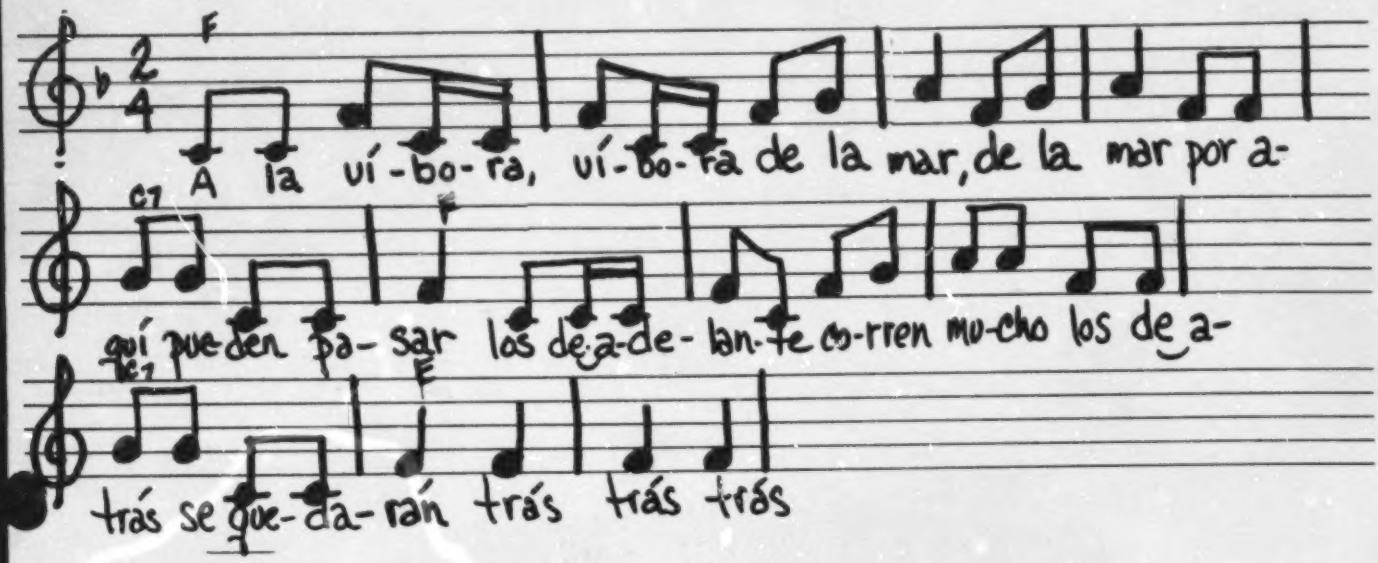
DIRECTIONS:

One of the simplest games to begin with, the children form a circle and walk around singing the verse. The teacher calls out randomly the name of a child (instead of fulano) and everyone stops while the child turns and faces outside (backwards) in the circle. Hold hands again and resume the song until everyone is reversed (de burro).

La Víbora

traditional

arranged by Stanley A. Lucero


F
A la ví-bo-ra, ví-bo-ra de la mar, de la mar por a-
C7
quí pue-den pa-sar los de-a-de-lan-te co-rren mu-cho los de a-
F
trás se que-da-rán trás trás trás

DIRECTIONS:

Played exactly like LONDON BRIDGE, the child "caught" is usually given a choice of which side to join (sandía o melón). This can be expanded to a name (or age) game by asking the child "caught" to answer a question such as: ¿Cómo te llamas? or ¿Cuántos años tienes?

LA VIBORA

A la víbora, víbora de la mar
de la mar
por aquí pueden pasar
los de adelante corren mucho
los de atrás se quedarán
rán, rán.

Campanita de oro
déjenme pasar
con todos mis hijos
menos él de atrás
trás, trás.

NUMBER GAMES

Counting in Spanish is valuable also for its pronunciation practice, especially with difficult diphthongs. In the first ten numbers alone, some of the problems which diphthongs give become apparent:

cuatro (ua)
seis (ei)
siete (ie)
nueve (ue)
diez (ie)

In addition, the tr combination in tres and cuatro and the d in diez are difficult to master for English speakers.

In addition to straight rote counting and counting articles in the classroom, games can increase the opportunities to learn and practice without boring children. Here are a few examples:

SUMANDO — Un niño marcha, marcha alrededor,
marcha, marcha, marcha,
un niño marcha, marcha alrededor,
ya tenemos dos.

Dos niños marchan . . . (brincan, bailan, etcétera)

¿Qué falta? — Uno, dos cuatro, cinco . . . (tres)
siete, ocho, diez, once . . . (nueve)

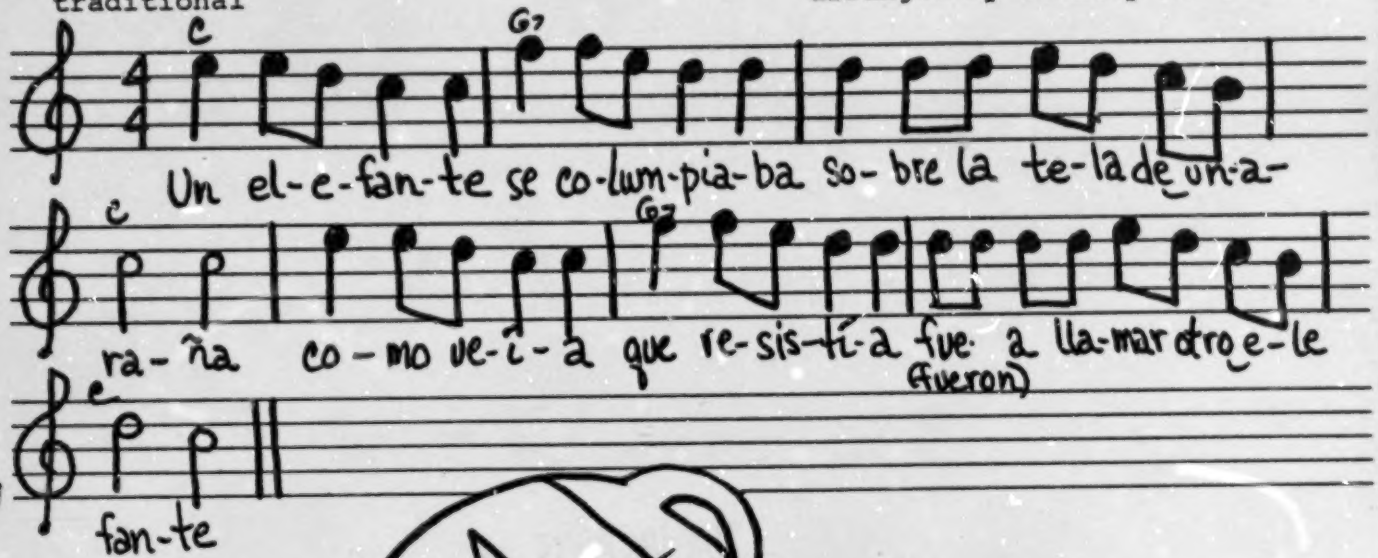
¿Qué sigue? — Uno, dos, tres . . . (cuatro)
ocho, nueve, . . . (diez)

¿Cuántos son? — Re tin tín, re tin tón
¿Cuántos dedos son?

Los Elefantes

traditional

arranged by Stanley A. Lucero



LOS ELEFANTES

Un elefante
se columpiaba
sobre la tela
de una araña
como veía
que resistía
fue a llamar a otro elefante.

Dos elefantes
se columpiaban
sobre la tela
de una araña
como veían
que resistían
fueron a llamar a otro elefante.

Tres elefantes . . . diez elefantes.

Children can represent the elephants and add (or hook) on to one another, forming a line and weaving around. Another idea is to use flannel or cardboard cut-outs of the elephants (numbered) to add as the song progresses.

VOCABULARY GAMES

Games can be created and adapted to learn and expand vocabulary and can accompany units which are being studied (los muebles, la cara, los animales, los colores, etcétera).

LA VIRGEN INES:

Tán, tán.
¿Quién es?
La Virgen Inés (o Fulano).
¿Qué quiere?
Un color (listón).
¿Qué color?
Rojo.
Tómelo.

To teach the colors, have articles such as ribbons or crayons to give the children when they name a color.

RARO

This game has many versions, such as La zorra or Ensalada, but as its chief emphasis is building vocabulary, it can be adapted to most units taught.

(maestra) Hay un cuarto muy raro.
En el dormitorio no hay cama.
(1er niño) Sí, hay cama,
pero no hay lámpara.
(2o niño) Sí, hay lámpara,
pero no hay alfombra, etcétera.

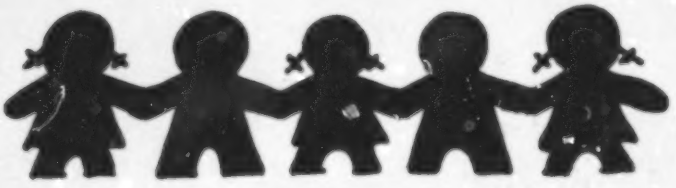
other versions:

el jardín raro (no hay flores, mariposas...)
el rancho raro (no hay caballos, vacas...)
el circo raro (no hay elefantes, focas...)
la cara rara (no hay boca, nariz...)
el cuerpo raro (no hay brazos, manos...)

Individual flannel pieces or articles are needed with younger children. Each child can hold and contribute one of the parts or pictures until the whole picture is assembled.

MATARILE

traditional — arranged by Stanley A. Lucero



Agua de té
Matarile, rile, rile,
agua de té
Matarile, rile, rón.

¿Qué quiere usted?
Matarile, rile, rile
¿Qué quiere usted?
Matarile, rile, rón.

Quiero un (paje)
Matarile, rile, rile,
quiero un (paje)
Matarile, rile, rón.

Escójalo usted
Matarile, rile, rile,
escójalo usted
Matarile, rile, rón.

Escojo a (fulano)
Matarile, rile, rile,
escojo a (fulano)
Matarile, rile, rón.

¿Qué oficio le pondremos?
Matarile, rile, rile
¿Qué oficio le pondremos?
Matarile, rile, rón.

Le pondremos carpintero,
Matarile, rile, rile,
le pondremos carpintero,
Matarile, rile, rón.

Este oficio no me gusta,
Matarile, rile, rile,
este oficio no me gusta,
Matarile, rile, rón.

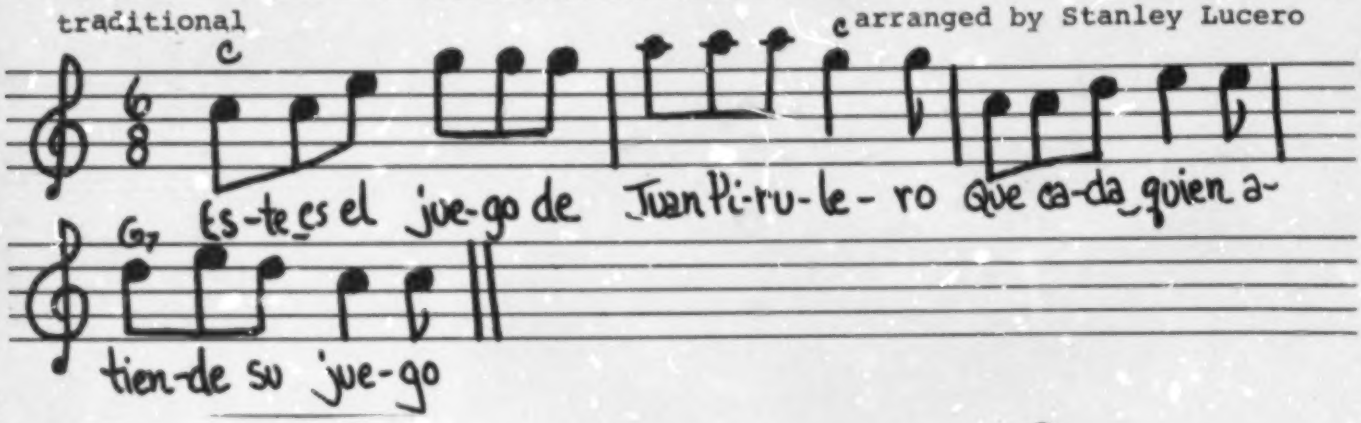
Le pondremos cocinero,
Matarile, rile, rile,
le pondremos . . .

DIRECTIONS:

Children form two lines and move together and apart on each of the verses. As is, the game can teach the different occupations (lavaplatos, barredor, artista, etcetera). The vocabulary emphasis of the game can be changed by changing the choices (quiero un rojo, una manzana) or by substituting the command form of the verb (Brinque usted, Matarile, rile...).

Juan Pirulero

traditional — arranged by Stanley Lucero



DIRECTIONS:

A game to develop listening and observing skills, for the older children it is sung rapidly. The leader is Juan Pirulero and he imitates the action of playing an instrument somewhat like a flute. The other children all are assigned instruments to imitate (el tambor, la guitarra, la trompeta, etcétera). But everyone must keep his eyes on Juan Pirulero, for the moment he ceases his actions and takes on one of theirs, the child whose actions he is now imitating must assume the role of Juan Pirulero. Someone must always be maintaining the actions of Juan Pirulero or the song is stopped and that person is out of the game. For younger children the leader may just simply change actions.

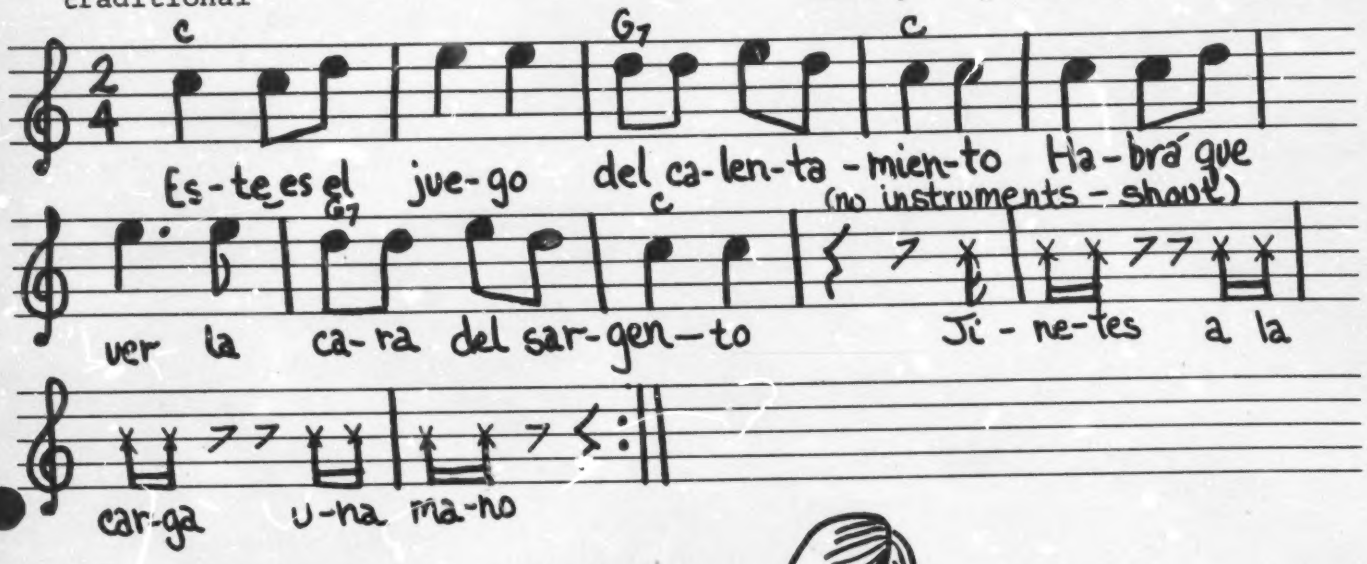
JUAN PIRULERO

Este es el juego de Juan Pirulero
que cada quien atiende su juego.

El Juego del Calentamiento

traditional

arranged by Stanley A. Lucero



EL JUEGO DEL CALENTAMIENTO

Este es el juego del calentamiento
habrá que ver la cara del sargento.

Jinetes (horsemen)
a la carga
una mano

Este es el juego del calentamiento
habrá que ver la cara del sargento.

Jinetes
a la carga
una mano
la otra

Este es el juego . . .

una mano
la otra
un pie
el otro
la cabeza
la cadera
los hombros
la espalda
las rodillas

DIRECTIONS:

As a participation game, form a circle (either total group or in partners) during the first two lines. As each part of the body is added in the verses, execute an action to correspond to the part of the body. In its simplest form, point to the parts of the body as they are named. To extend the learning, add more body parts. As a variation of the game, call the parts at random and have the children listen and execute the actions indicated.

EL LADRON

This is a game created to teach los muebles de la casa in a manner that captures their attention. You need flannel board furniture pieces or pictures of furniture (or even a dollhouse with furniture) and two puppets, El policía and El ladrón. Patterns for the puppets are in another in this series, our booklet entitled TITERES.

DIALOGUE: Un noche vino a la casa de don (fulano)

un ladrón

y robó de la casa . . . una alfombra
una cama
una lámpara
etcétera

y se fue.

Pero lo agarró el policía

y lo puso en la cárcel

y le devolvió la alfombra
la cama
la lámpara
etcétera

1. Children are also hearing the preterite forms of verbs.

2. Steps in playing the game:

   a. Do the game for the children. Children only watch and listen.

   b. Hesitate on the articles and let the children name the objects. Take what they name.

   c. Before putting the objects back on the board with the policía puppet, have the children name them.

   d. Have the children participate in being the puppets.

   e. Personalize the game with la casa de don Armando, doña Lupe, etcétera.

EL VIAJE A GUADALAJARA

This game is created to teach the articles of clothing, but it also teaches some valuable preterite forms of verbs.

Una niña pensaba en ir a Guadalajara.

Un día empacó el veliz y se fue.

Pero se le olvidó . . . la chaqueta.

Regresó a la casa

y empacó la chaqueta

y se fue.

Pero se le olvidó . . . el vestido

Regresó a la casa . . .

Steps:

1. Do the story for the children as they watch and listen. Use a puppet girl or boy with doll clothes and a play suitcase. (Puppet pattern can be found in our booklet, TITERES).

2. Hesitate on se le olvidó until the children supply the article. Then take the one they name.

3. Have the children take the part of the puppet.

4. Expand the game when the children know the articles of clothing by taking the trip to other towns in Mexico. A simple map on the wall or bulletin board can serve as a basic geography lesson. Also the names of many of the cities and towns are good for pronunciation practice.

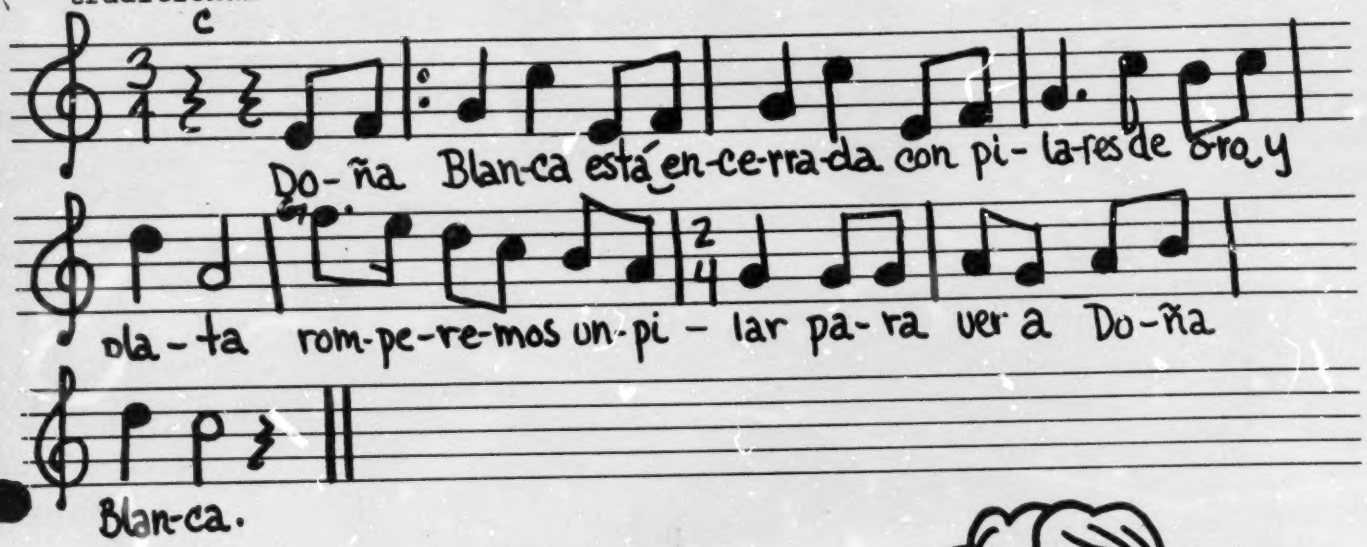
5. Expand the verb to the first person without the puppet by using me fui, regresé, se me olvidó, etc.

6. Note: the verb changes for singular and plural nouns, se le olvidó el vestido, but se le olvidaron las botas.

Doña Blanca

traditional

arranged by Stanley A. Lucero



DOÑA BLANCA

Doña Blanca está encerrada
con pilares de oro y plata
romperemos un pilar
para ver a Doña Blanca.

¿Dónde está Doña Blanca?
Se fue a misa (a la tienda, a la escuela).

¿De qué son los pilares?
Los pilares son de plata (oro, marfil).

Doña Blanca . . .

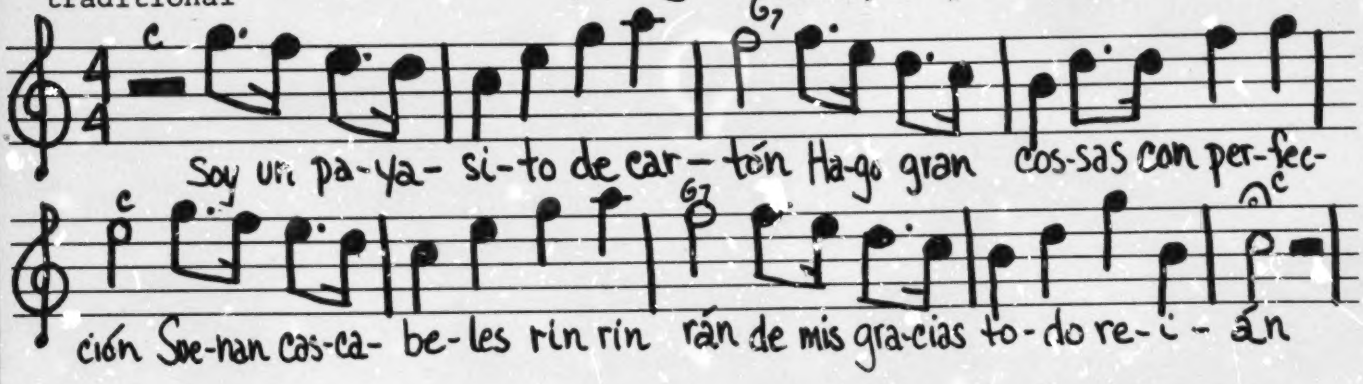
DIRECTIONS:

The children hold hands and form a circle, walking around and singing. They stop on the questions. A girl in the center represents Doña Blanca and a boy outside tries to get in. He asks the questions and the other children protect Doña Blanca by telling him she's gone (se fue a misa) and that the pilars are strong (son de plata). When they answer Los pilares son de papel the children let go of hands and he tries to catch Doña Blanca.

El Payasito

traditional

arranged by Stanley A. Lucero


C
G7
Soy un pa-ya- si-to de car- tón Ha-go gran cos-sas con per-fec-
C
G7
C
ción Sue-nan cas-ca- be-les rin rin rán de mis gra-cias to-do re-i - án

EL PAYASITO

Soy un payasito de cartón.
Hago gran cosas con perfección.
Suenan cascabeles rin rin rán.
de mis gracias todos reirán.
ha ha ha ha ha ha ha ha ha
ha ha ha ha ha ha ha ha ha
ha ha ha ha ha ha ha ha ha
ha ha ha ha ha ha ha ha ha.

DIRECTIONS:

The children form a circle, raise their hands and pretend to be clowns. At ha ha ha sway from side to side to the rhythm of the music while turning in a circle. For variation, substitute he he he, hi hi hi, ho ho ho, or hu hu hu.

VERB GAMES

Mastering verb forms in Spanish is difficult for English speakers, but basic to understanding. One of the most valuable forms is that of the command. Children hear it the most often and it involves physical response on the part of the receiver.

LOS MANDATOS

Begin with about three verbal commands:

Párense.
Siéntense.
Den la vuelta.

and follow these stages:

1. Act it out as you say it.
2. Act it out with the children after the command is given.
3. Have the children act out the commands alone.
4. Have a child give the commands to the others (or to the teacher).

Expand to other commands:

Bailen.
Toquen.
Marchen. . . etcétera

Add negation with actions such as:

Hagan esto.
No hagan esto.

SIMON DICE

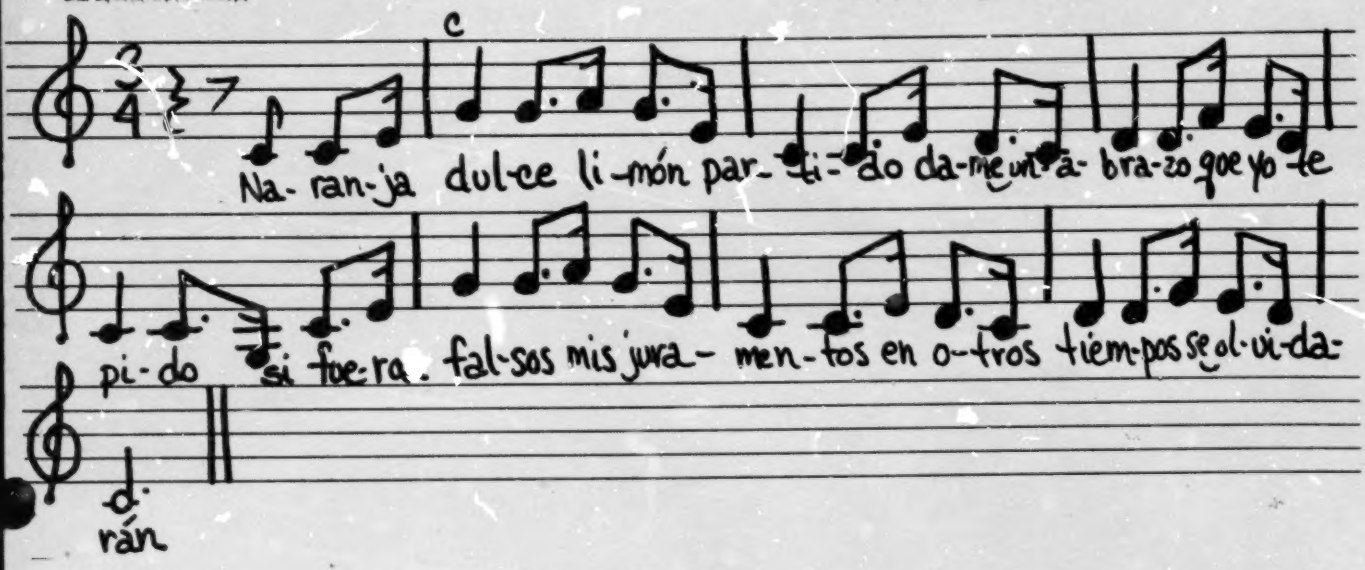
Simply SIMON SAYS in Spanish, this game reviews both negative and affirmative commands and can be extended to include a vocabulary of parts of the body.

SIMON DICE brinquen.
SIMON DICE no brinquen.
SIMON DICE pongan los dedos en las rodillas.

When a child is chosen to give the commands, use his or her name in place of SIMON (Yolanda dice).

Naranja Dulce

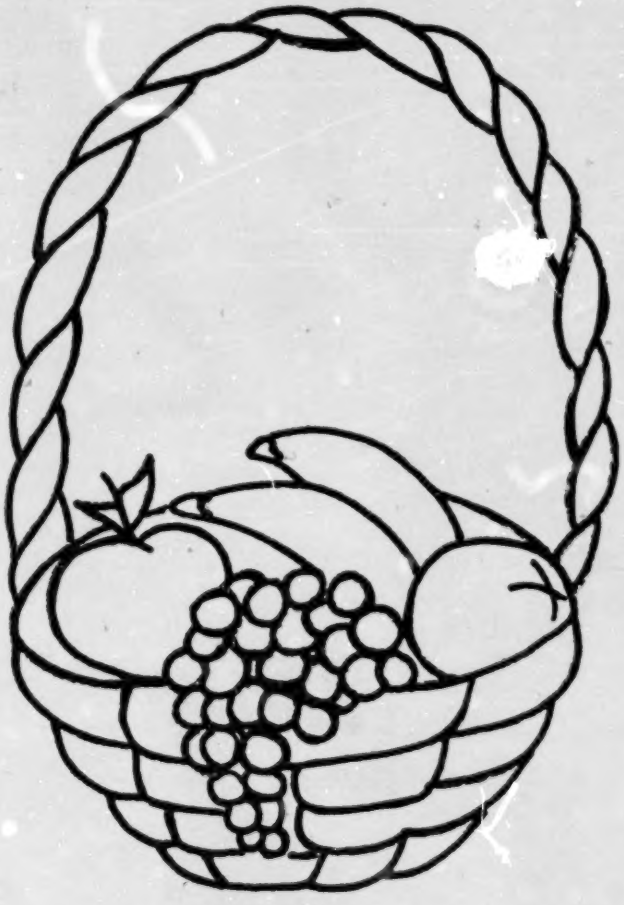
traditional — arranged by Stanley A. Lucero



NARANJA DULCE

Naranja dulce
limón partido
dame un abrazo
que yo te pido
si fueran falsos
mis juramentos
en otros tiempos
se olvidarán.

Toca la marcha
mi pecho llora
adiós señora.
yo ya me voy
a mi casita de sololoi,
a comer tacos y no les doy.



DIRECTIONS:

Children hold hands and walk around in a circle singing. One child is in the center. When the group sings dame un abrazo the child in the center embraces whomever he likes and the two children exchange places.

La Viudita

traditional

arranged by Stanley A. Lucero

Yo soy la viudita
de Santa Isabel
me quiero casar
y no hallo con quien.

El mozo del cura
me mandó un papel
y yo le mandé otro
con Santa Isabel.

Mi madre lo supo
que palos me dió
¡malhaya sea el hombre
que me enamoró!

Me gusta la leche
me gusta el pastel
pero más me gustan
los ojos de usted.

Me gusta el zapato
que usa el pato
pero más me gustan
los ojos del gato.

Contigo sí
contigo no
contigo, mi vida
me casaré yo.

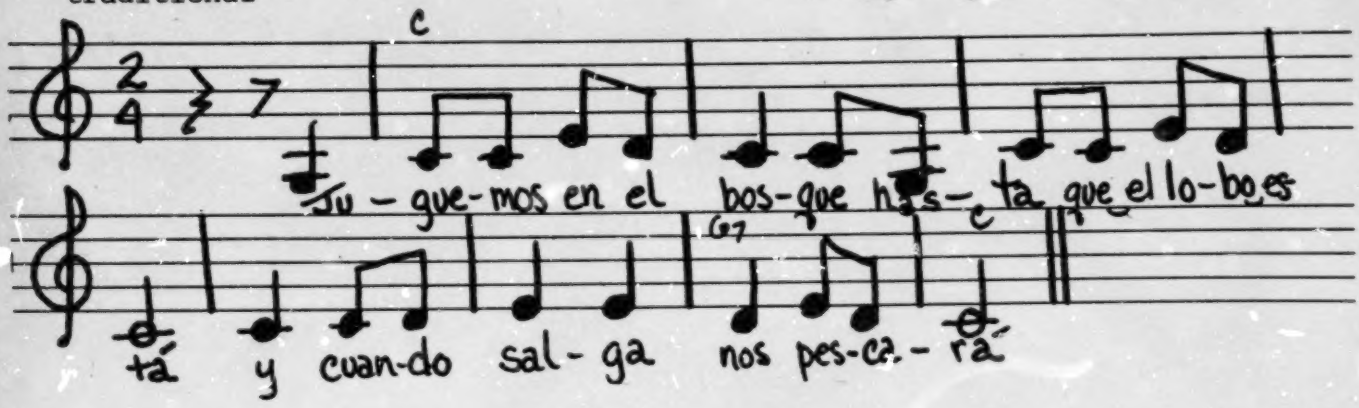
DIRECTIONS:

The children hold hands and walk around in a circle singing the first three verses. One child in the center (la viudita) chooses one to marry during the last three verses by going around the circle (like eeny-meeny-miney-mo) until she ends with the one.

El Lobito

traditional

arranged by Stanley A. Lucero



EL LOBITO

Juguemos en el bosque
hasta que el lobo está
y cuando salga
nos pescará.

Todos: Lobito, lobito
¿Qué estás haciendo?

Lobo: Me estoy peinando
(vistiendo)
(bañando)

o

¡Los voy a pescar!

DIRECTIONS:

The children hold hands and walk around in a circle, singing. One child, el lobito, is in the middle of the circle. When the verse is finished everyone stops and asks the lobito what he is doing. If the lobito says he is doing something, the children resume singing the verse and walking around. If the lobito says Los voy a pescar, the children must drop hands and run so that they won't be caught by the lobito.

ESTATUA

Estatua de niño (niña)
¿Por qué estás así?

Porque los otros
me dejaron así.

Así no me gusta
me gusta así.

One child assumes the role of statue and another arranges him in a pose. The next child comes and rearranges him. The game is most valuable in terms of language for the phrases <u>así no me gusta</u> and <u>me gusta así</u>.

ACITRON

Acitrón
de un fandango, sango, sango
salvaré
salvaré rundel
con el triqui triqui trán.

Begin the chant slowly, increasing the tempo each repetition. Children sit in a circle and pass an object or objects. The one remaining with the sole object or the one who breaks the rhythm of the chant by not passing his object on time is eliminated. This chant or tune has many versions, mostly nonsense words. It does provide a lot of pronunciation practice.